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### MUS 151.06: Major Performance Area - Voice I

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## DEPARTMENT OF MUSIC

MUS 150 – 450

MAJOR PERFORMANCE AREA – VOICE

COURSE SYLLABUS

Dr. David Cody, Instructor

MUS 201, 243-4691

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Voice Area Faculty: Anne Basinski, David Cody, Esther England, Kimberly James, Stephen Kalm

### Course Description

Each music major or minor studies voice in weekly lessons. These lessons, depending on degree, are scheduled either as one half-hour or one hour lesson per week, and are arranged with your teacher. Students majoring in Performance must register for 2 credits (hour weekly lesson). Students in all other majors and the music minor must register for 1 credit (1/2 hour weekly lesson). We take voice study very seriously at The University of Montana. It is a rigorous, yet highly rewarding program open to those students who possess talent, a good ear, basic musical skills, and a desire to learn. It is also a multi-faceted course of study which involves more aspects than most students are aware of at first. This is why students must successfully audition to gain entrance into this program.

### Ensemble Requirement

It is important and beneficial to participate in a choral ensemble concurrently with your voice lessons for the following reasons:

1. Two or three hours of weekly singing in choir will keep your voice in shape and strengthen technique and musicianship.
2. Working on your solo voice as well as ensemble participation will make you a better and more well-rounded singer.

Therefore, all students enrolled in lessons must also be enrolled in an ensemble.

All BME and BA voice majors must enroll in University Choir every semester. BM majors must enroll in University Choir every semester through their sophomore year. During their junior and senior years, BM majors may choose their ensemble, but still are required to enroll in one.

### Attendance Policy

It is my job to instruct you in vocal technique and musicianship, and to provide you with 15 lessons per semester in an environment that is supportive, comfortable and professional. There will be a few days this semester for which I will be absent from the university. In the event of my being absent for a scheduled lesson, I will schedule a make-up.

You will receive a grade at the end of the semester based on the following:

Attendance and punctuality for **all scheduled lessons**.

Daily practice and preparation for each lesson.

Progress throughout the semester.

Performing a successful jury.

Attendance at all Voice Recitals (see "Studio Policies" below).

### Jury

All lessons for music majors and minors are juried at the semester's end. Each student performs for the entire area faculty and receives written comments. Juries are similar to the entrance auditions. Each student fills out a jury sheet which lists the student's degree and level of study (151, 251, etc.) and also lists all repertoire studied that semester. Jury requirements are as follows:

### MUS 151

#### *First Semester*

##### Repertoire requirement:

- a) 3 to 5 memorized songs (1 Italian)
- b) Be able to convey dates of the composers (may consult written notes)
- c) Know the translations of foreign language texts by memory.

##### Aural Perception:

- a) Be able to identify key and time signatures of your jury pieces.
- b) Clap the rhythm of the provided example at sight.

#### *Second Semester*

##### Repertoire requirement:

- a) 5 to 7 songs memorized (at least 2 in a foreign language).
- b) Be able to demonstrate knowledge required for First Semester, and discuss musical periods and styles of your songs and give short oral biographies of the composers.

**Example:** "Tommaso Giordani was an 18<sup>th</sup> century Italian opera composer. 'Caro mio ben' is written in ABA or *da capo* form, which was commonly used during the Baroque and early Classical periods."

## **MUS 251**

### *First Semester (Pre-UDRP)*

#### Repertoire requirement:

- a) 6 to 8 memorized songs (1 Italian, 1 French or German, 1 additional language, 1 aria)
- b) Be able to demonstrate knowledge from MUS 151 Second Semester.
- c) Be able to discuss the technical issues you've worked on in lessons and how you've approached these in individual practice.
- d) Be able to describe the literary elements that figure prominently in your song or aria interpretation, for example, some biographical information on the poet, or the synopsis of and operatic plot before an aria.

#### Aural Perception:

- a) In addition to being able to demonstrate knowledge required for semesters 1 and 2 of MUS 151, students should be able to sight-read a simple song w/ accompaniment and English text.

### *Second Semester (UDRP)*

The Upper Division Recital Performance (UDRP) is part of the Lower Division Core, and is a requirement for Music Majors only. The UDRP is different from a jury, in that it is a formal performance done during the Student Recital hours (see Appendix), and graded pass/fail by the entire music faculty. Students schedule the UDRP in the music office for one slot on either a Tuesday or Thursday Afternoon Student Recital. Students must pass the UDRP by at least a two-thirds majority of the music faculty before they may register for upper division courses (300 and above).

#### Repertoire requirement:

BM – 4 memorized songs, 4 different languages, at least 1 selection from each of these 3 periods (Baroque/Classical, Romantic, and 20<sup>th</sup>/21<sup>st</sup> Century), 1 of the selections must be an aria from an opera, operetta, or oratorio (singer may use music with oratorio selection).

BM Composition/Music Technology, BME, & BA – 3 memorized songs (1 English, 1 Italian, 1 additional foreign language) from at least 2 different periods.

Students who have performed an UDRP are exempt from juries at the end of the semester.

## **MUS 351-451**

### *Both Semesters*

#### Repertoire requirement:

- a) 8 to 10 memorized songs (1 Italian, 1 French, 1 German, 1 additional language, 1 aria)
- b) Other repertoire requirements from 251 also apply.

## **RECITALS (non UDRP)**

BM Majors are required to perform a Senior Solo Recital with the following requirements:

1. Repertoire should total to at least 50 minutes of music.
2. All music is to be performed for memory with the exception of oratorio and chamber music selections.
3. Students must schedule their recital and dress rehearsal on the Music Recital Hall Calendar (in the Music Office).

### *Jr. Half-Recitals*

Although not a requirement for the degree, BM majors may share a recital with another student. The above requirements with the repertoire totaling to at least 25 minutes of music.

## **PRE-RECITAL HEARINGS**

All students performing Jr. and Sr. recitals are required to perform a pre-recital hearing for the voice area faculty. This is usually done 2 weeks prior to the recital. Students must have their entire recital repertoire prepared and memorized. At the hearing, students and their accompanists will perform pieces selected by the faculty. Students must pass the pre-recital hearing before they can perform the recital.

## **STUDIO POLICIES**

### **Recital Attendance**

**All voice majors are required to attend non UDRP voice recitals.** This includes student Jr. and Senior recitals, faculty recitals and guest artist recitals. Review the recital schedule below and mark the dates on your calendar. If you are unable to attend any of these, you must inform your voice teacher before the recital in question. Attendance will be taken., and it will effect your grade.

### **SPRING SEMESTER VOICE RECITALS**

February 19 – Kimberly James Faculty Voice Recital, Music Recital Hall, Time TBA  
February 20 – UM Vocal Arts Competition, MRH, 7:30pm  
February 25 – Margaret Gilmore & LeAnnRobertson, Junior Recital, MRH, 7:30pm  
March 2 – Dawn Douglass, Student Voice Recital, MRH 7:30pm  
March 10 – Heather Green & Katie Maker, Junior Voice Recital Hall, 7:30pm  
March 17 – Guest Artist Voice Masterclass, MRH 2pm  
March 18 – Guest Artist Voice Recital, MRH 2pm  
March 21 – Anne Basinski Faculty Voice Recital, MRH 7:30pm

### **Practice Time**

Practice daily and prepare for every voice lesson. Minimal practice between lessons will result in poor progress, and a poor or failing grade. The old rule of thumb is: Practice a minimum of 1 hour daily for every weekly hour of lessons. In other words, if you have a ½ hour lesson per week, practice at least ½ hour daily.

### **Academic Policy:**

University policy states: “All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umd.edu/SA/VP/SA/index.cfm/page/1321](http://www.umd.edu/SA/VP/SA/index.cfm/page/1321).”

### **Piano Accompanists**

Voice students are required to bring a piano accompanist to lessons, unless directed otherwise by their teacher. Student piano majors are required to accompany one student or ensemble per semester. Contact a student accompanist from the attached list, or ask your teacher for recommendations. This accompanist will also play for your jury and/or recital.

### **Lessons and Masterclasses with Other Teachers**

Occasionally we have a guest artist or voice teacher visit campus and hold masterclasses. We post announcements and have students sign up (with their teacher’s approval) to work with these guests. Masterclasses are open to and attended by all voice students and faculty. Master teachers work one-on-one with students, but in front of the whole group. Concerning lessons with other teachers, without my knowledge and consent, I have a strict policy:

If a student is currently enrolled in lessons with me, they are not allowed to take lessons or mini-lessons, with another teacher, unless I sanction it. This policy is based on the *Code of Ethics* of the professional organization for voice teachers known as NATS (The National Association of Teachers of Singing) to which I belong. Failure to abide by this policy may result in dismissal from the studio.

The reason for this policy is simple. It is confusing and counterproductive to study vocal technique with more than one teacher at a time. Even teachers who agree on aspects of technique have different approaches and priorities. When you begin study with a teacher, you establish a professional relationship. You have entrusted the development and care of your voice to this teacher. This policy does not include the written and verbal comments you receive following pre-recital hearings, UDRP’s and juries, which are all sanctioned activities of the program.

### **Summary**

This may seem like a lot of requirements and information. It is; but this is a serious course of study and the very foundation of your degree and future career. It is only for those students who have demonstrated talent, skill and potential, AND are willing to work hard every semester.